

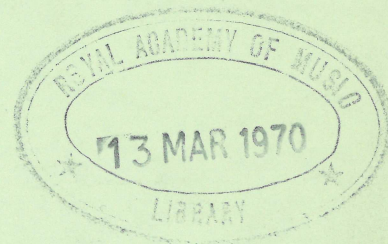


ROYAL ACADEMY OF MUSIC

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BULLETIN

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REVIEW WEEK 16th - 20th March, 1970

(DH = Duke's Hall; LH = Lecture Hall; T = Theatre)

MONDAY

11.30, LH

'Some Problems of a Career in Music' (Gerald McDonald)

Gerald McDonald, the new General Manager of the New Philharmonia Orchestra, will be talking about some of the personal and professional problems facing a young musician embarking on a career in music. He will also be discussing how the profession itself can help young entrants. Prior to his appointment with the New Philharmonia Orchestra, Mr. McDonald was Music Director of the B.B.C.'s Northern Region.

2.30, DH

Second Orchestra Concert (Maurice Miles)

The programme will include Brahms's Academic Festival Overture, the first movement of Nielsen's fifth Symphony, the Suite from Copland's ballet 'Billy the Kid', Finzi's song-cycle 'Dies Natalis' (soloist Meryn Nance), and the second of Beethoven's three 'Leonora' overtures.

7.30, DH

Ambrose Gauntlett Birthday Concert (Elizabethan Consort of Viols)

This concert by the Elizabethan Consort of Viols is in honour of the eightieth birthday of Ambrose Gauntlett, who has been a member of the ensemble since its formation. Mr. Gauntlett was on the professorial staff of the R.A.M. from January 1948 to July 1965, and he has been one of the foremost exponents in this country of the viola da gamba. Ambrose Gauntlett's fame as an obligato player on the viola da gamba is widespread and in particular his obligato playing in the Bach St. Matthew Passion has been an outstanding feature in many performances in the past.

TUESDAY

10.00, LH

'Colour Staff' (Margaret Hubicki)

Mrs. Hubicki, now a Fellow of the Royal Society of Arts, will be speaking about 'Colour Staff' which is a fresh approach to the study of basic music theory (see R.A.M. Magazine No. 194). It offers equipment which is of equal value to both teacher and student, and its adaptability makes it of use for an infinite variety of purposes.

11.30, LH

Fortepiano Recital (Joan Davies)

Joan Davies has specialised in performance on the fortepiano (as the eighteenth- and early nineteenth-century piano was often called), and in this lecture recital she will include excerpts from Beethoven sonatas which will reveal, sometimes surprisingly, the difference in sound on that instrument compared with the modern grand piano. A realisation of what sound Beethoven and his contemporaries had in mind when composing keyboard music at the beginning of the nineteenth century should help anyone studying these works today.

2.15, LH

Janet Baker interviewed by Arthur Jacobs

3.45, LH

Chamber Concert

The programme will include the first of the three string quartets Beethoven composed in 1806 for Count Razumovsky (Op. 59 No. 1 in F) and Bartok's 'Contrasts' for violin, clarinet and piano, written in 1938 for Benny Goodman.

WEDNESDAY

10.00, LH

Turkish Folk Music and Instruments (Laurence Picken)

Dr. Laurence Picken, a Fellow of Jesus College, Cambridge, is one of the leading world authorities on Chinese music and has wide interests in oriental music generally. He will illustrate his talk on Turkish music by playing recordings of Turkish folk music and instruments.

11.30, LH

Poetry and Prose Reading (Peter Hearn)

When asked for biographical notes, Peter Hearn replied 'Born, baptised, bachelor, and not yet buried, would I think cover it'. He has, in fact, taught at the London Academy of Music and Dramatic Art, and is now Consultant to the Examining Board of that institution, and helped to compile their Anthology of Verse and Prose. He writes 'I think I would much prefer to let the programme come as a surprise rather than give details of the items - may I just call it "Personal Choice"'.
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5.00, LH

New Music Group

THURSDAY

11.30, LH

Explorers of the Moon (Patrick Moore)

Patrick Moore, who is a Fellow of the Royal Astronomical Society, is well known for his appearances on B.B.C. Television. He has a special interest in the Moon, Jupiter, and variable stars. He adds 'I am an amateurish pianist, but I did once play some of Herschel's music on T.V!'

THURSDAY (continued)

7.30, DH

First Orchestra Concert (Maurice Handford)

The programme will include Shostakovich's Festival Overture, Dvořák's cello Concerto (soloist Angela East) and Sibelius's first Symphony.

FRIDAY

11.00, T

'Háry János' (Kodály) - Film introduced by Kenneth Wright

Kodály's orchestral suite 'Háry János' is one of the most popular items in the repertoire. However, few know the play for which the music was written; this film presents the light-hearted story and the music includes a good deal not normally heard in the concert hall.

2.30, LH

Concert of Early Music (David Munrow)

7.30, DH

Chamber Orchestra Concert (Néville Marriner)

The programme will include Mozart's Symphony No.15 in G, K.124, Strauss's oboe Concerto (soloist John Shaw), Stravinsky's 'Dumbarton Oaks' Concerto and Dvořák's Serenade in D minor, Op.44.

The Library; New Items of Special Interest

Class No.

PIANO (AND HARPSICHORD)

- | | | |
|---|---|----|
| Henze | Sonata | 51 |
| Matthew Locke | Suites | 52 |
| Purcell's immediate predecessor with his own characteristic turn of phrase. | | |
| Purcell | Eight Suites, edited by Howard Ferguson | 52 |
| The authoritative edition of Purcell's Suites by the distinguished composer, performer and scholar. | | |

VOICE

- | | | |
|---|-----------------------------------|-------|
| Berio | Folksongs | 23.47 |
| Delightful arrangements of folksongs from many lands with varying accompanying textures by a leading contemporary composer. | | |
| Binchois | Chansons | |
| Finely drawn miniatures by the French lyrical master of the fifteenth century. | | |
| Carissimi | Cantatas (part of complete works) | 10 |
| The founder of the Italian solo cantata. | | |
| Delius | Songs (Two Books) | 47.51 |
| A new collection including some songs that have been out of print. | | |
| Roussel | Twelve Mélodies | 47.51 |
| Strauss (R) | Nachlese | 47.51 |
| Songs from his early and late periods only now generally available. | | |

CHAMBER MUSIC

Class No.

- STRINGS

Boccherini	Three Quintets for guitar and string quartet	93.95
Dittersdorf	Quartets 1 and 2 (Scores only)	38
Light but effective.		
Haydn (F.J.)	Divertimento (Trio: score)	27
Haydn (Michael)	Divertimento (Trio and parts)	98.166
Both these works have parts for double-bass.		
Jenkins	Consort Music (Musica Britannica)	12.7
A great variety of material suitable for two violins and two cellos; continuous melodic interest in all parts.		
Martin (Frank)	String Quartet	38 and 93.55

- WOODWIND & BRASS

Biber (H)	Twelve Duets for two trumpets	83.2
Françaix (Jean)	Divertissement for oboe, clarinet and bassoon (score)	27
Morulo (C)	Canzona No.5 for two trumpets and two trombones	97.357

WESTMORLAND CONCERTS

by

The Warden

The purpose of these concerts, which are sponsored by the R.A.M. and which are held in the Purcell Room, is to present former students at the beginning of their careers (and some fully-established artists) in varied programmes that include a number of works by modern British composers. The series is named after John Fane (Lord Burghersh), Eleventh Earl of Westmorland, who founded the Academy in 1822.

The first concert in the present series was successfully given on 17th February and further concerts will be held on the following Tuesdays: 10th and 31st March, 21st April, 5th and 26th May. All start at 7.30 p.m. It is very much hoped that students will support these concerts. In course of time it will be the turn of some present students to take part in a similar series, and they will surely profit by the experience of attending some of the present series.

A large proportion of the tickets have been priced at 5s., so that they are within the financial resources of students. A few are usually available from Room 8; otherwise they may, of course, be obtained at the Royal Festival Hall Box Office.

HOW TO WIN CONTRACTS AND INFLUENCE DIRECTORS

by

David Armstrong

(Mr. Armstrong has written scores for several T.V. plays and has been a television producer and director for the past fifteen years. This article originally appeared in 'Composer', and is reproduced by kind permission of the Editor and Mr. Armstrong.)

The most usual reason producers have for commissioning 'specially written' music for a television play or documentary is because they hope to sell the production overseas. For a production which won't be seen outside of the home market they generally have recourse to the record library, where they can always find something that will more or less fit the mood needed. This course would probably be followed for all productions but for the fact that, when it comes to overseas sales, the use of records generally presents a lot of difficulties in the shape of 'mechanical' rights; so, if world-wide distribution is envisaged, the producer usually considers it less complicated to have special music written and recorded, thereby vesting control of the mechanical rights in the organisation he serves. This, in itself, is a sad commentary on the position of the composer in our society. Perhaps one day those who control television expenditure will realise that there is a world of difference between music which more or less fits the mood, and music which is designed to fit exactly and aid the 'digestion' of the production.

One of the biggest difficulties which a composer has to overcome when he does get such a commission is a personal one. As long as he's sitting down to write music as music, whether it be a symphony or five and a half pieces for flute, bongos and vacuum cleaner, he is the sole arbiter of what he shall or

shall not write, and he will doubtless try to be as original as he can. But if you're writing for a television play, brother it's a different story, because the bloke in charge is the director, and he's undoubtedly got very definite ideas about what he wants from you. Of course, his ideas are liable to change, either because you've persuaded him to see the light, or maybe just because he's changed his mind - a prerogative directors share with the fair sex. I once signed a contract to write music for a play on the basis that the director wanted 'about four minutes' of music. I eventually wrote twenty-two minutes - and the contract was for a flat fee!

Another endearing little quirk which many directors have is that they only want one instrument - 'sort of something like a violin or a trombone'. There are two possible reasons why a director will take this attitude. The first one is rather sordid - money. You see, he knows that the producer has been allowed only so much money for the production. What's more, the producer is in trouble with the authorities because his last five plays have been over budget so this time he just has to bring it in within the allotted amount. Against this, the director wants to cast Gielgud, Olivier, Burton and Taylor - and that's only the bit-parts. Added to this, he needs to get the designer to build a full sized replica of the Santa Sofia mosque. Obviously he can't have all this and fritter his money away on music.

The second reason why so many directors have this 'one instrument' fixation is that, deep down, they don't trust you. In their subconscious minds they are afraid that if they let you loose with a full orchestra, people will listen to your music, instead of their actors. This fear is not without a certain degree of justification and they combat it by telling their subconsciouses that you can't do too much damage with only one instrument. In actual practice, I find it utterly impossible to prevent a solo instrument from being obtrusive.

Then again, the director will have quite distinct views on the kind of music he wants, but he might have difficulty in getting this over to you. Perhaps he will be a bit vague about it, like the director who was doing a modern Russian play, and his only instructions to the composer were 'I don't want it too Ruaaaaassian'. On the other hand he might hum you something that sounds like the beginning of the last movement of Tchaikovsky's Fourth and expect you to produce something like that - from one instrument, of course.

These difficulties can be overcome, but tact is necessary. I have known composers adopt a 'take-it-or-leave-it' attitude and get away with it, but they were inevitably very famous composers who didn't really need the job anyway. I wouldn't advise anybody less eminent to use this approach unless they have a private income - you can get very hungry that way.

One way to start getting the director around to your way of thinking is to write a selection of bits - eight bars or so of each will do nicely - then trot round to the rehearsal room with your tape recorder, preferably just after the lunch break, and ask him to choose which one he likes. You'd be surprised how many times he'll choose the one you intend to use anyway - provided you've taken care to see that all the other bits are wildly unsuitable. In fact, you don't need to write the 'dummy' bits specially for the occasion - anything you've got to hand will do, provided he can't have heard it before. This procedure has another advantage, in that he will be re-assured that you really can write music.

A variation on this method, which is even better, can be used if you know that there is a piano in the rehearsal room. If there is, don't take a tape, but go round and play your theme, and the 'dummy' bits, but play the theme in a minor key.

The chances are that he'll then ask you to 'play it in the minor'. You then play the theme in the major key you intend to use anyway, and he'll 'like it better that way'.

Then, of course, you have to get him off this 'one instrument' kick. If you've worked with him before you might try the 'Look George, twenty-seven minutes of solo bassoon is going to sound very monotonous' line, if you think he'll fall for it. But otherwise it's better to make haste slowly. Ring up on the third or fourth day of rehearsal and say something like this: 'You know the bit when the girl throws herself under the bus; I've got this marvellous idea (here you hum something to him - it doesn't matter what, because he won't remember) but I need a cor anglais'. (N.B. not an oboe, he might know what that is, whereas C.A. sounds very technical to him.) If he's in a good mood, he'll authorise you to spend money on another instrumentalist. Of course, you don't have to commit yourself to a cor anglais at this stage, all you need is to be able to spend the lolly.

Incidentally, when you ring the rehearsal room never, never, ask an unidentified voice if you can speak to the director. You might interrupt him in the middle of telling his best joke, and you'll be writing for a one-string fiddle before you know where you are. The best way to deal with this problem is to get on the right side of one of his assistants. You will have to sit through a rehearsal at some stage, and you will notice that there is a young woman called a production assistant or production secretary or some such, depending on what organisation is producing the play. If you're lucky the stage manager or assistant floor manager will also be a personable looking female. Grab the most available looking one of these, buy her a drink and give her a big routine to appeal to her maternal instincts. Then, when you need to phone the director, ask to speak to her. She will be able to tell you if

you've chosen the right moment, or maybe she'll even put your point for you. I once got a whole string section at one go using these tactics.

As well as adding to the size of your orchestra, these telephone calls have the beneficial effect of persuading the director that you are working your fool head off, writing music for his play. Whereas, of course, you're doing nothing of the kind. What you should be doing at this stage is working on your magnum opus, which is going to win you a big prize at the Timbuktu Festival of Contemporary Music. Or, alternatively, living it up on the strength of the fee you are going to get for the television job.

It is most unwise to sit down to the actual scoring too early, because if you do, as sure as fate the director will change something in rehearsal, and involve you in a major rewrite - and who wants to do the work twice over?

Directors will cheerfully make changes right up to the last moment. I will never forget the anguish this caused me on one occasion. It was nearly the end of the recording session, and I had just raised my baton to rehearse the music for the closing credits, when I was called to the phone. It was the director's P.A. to tell me that a change had been made which necessitated extending one of the music cues by a minute and a half, or thereabouts. There was nothing for it but to break the orchestra for half an hour while I frantically scribbled more music straight into the band parts. Session time ticked remorselessly away. The orchestra, of course, were delighted, because they got half an hour's overtime, which they spent in the nearest hostelry. But I was paying for the band on a package deal - and their overtime was eating into my drinking money - hence the anguish.

I find that the best way is to leave the scoring until the last possible minute. A composer in normal health,

gripped with the fever of inspiration so beloved of lady novelists, should be able to work through two or three days and nights more or less continuously. And, if you've played your cards right, you might get the production assistant or lady stage manager to come round after rehearsals to keep you company, make you coffee from time to time, stroke your fevered brow, or perform other little womanly services to keep you from succumbing to the tension of the moment.

PAPERBACK PLENTY

by

Arthur Jacobs

Against the continuing rise in the price of books must be placed the welcome fact that more and more are appearing in paperback. Of those on music mentioned in this brief article, - a selection only, not a comprehensive list - none costs as much as £1. We may start with the unbelievably cheap (3s.) Novello series of 'Biographies of Great Musicians'. These are naughtily undated, and in some cases outdated: but those by Malcolm Rayment on Prokofiev, Michael Hurd on Britten, and Hugh Ottaway on Vaughan Williams are new.

A specially valuable series on well-defined topics is the 'B.B.C. Music Guides', most at 5s. and the rest at 6s: they range from 'Monteverdi Madrigals' by Denis Arnold to 'Tchaikovsky Symphonies and Concertos' by John Warrack. The standard history text, Harman and Mellers' 'Man and his Music', is now available from Barrie & Rockliff in four 15s. paperbacks (where the authors' names are given as Harman, Mellers, and Milner). Smaller and cheaper, and not covering the moderns, the 'Pelican History of Music' edited by Robertson and Stevens, comes in

three volumes at 10s.6d., 7s.6d. and 6s. A single, highly concise volume is Hugh M. Miller's 'History of Music' (Barnes & Noble/Associated Books, 18s.6d.). On modern music, note Stuckenschmidt's 'Twentieth-Century Music' (Weidenfeld, 16s.) and Hartog's 'European Music in the Twentieth Century' (Penguin, 6s.). Penguin also publish the well known books on the Symphony (2 vols. 8s.6d. and 7s.6d.), the Concerto (7s.6d.), Chamber Music (7s.6d. and Choral Music (8s.6d.); and the invaluable 'Penguin Book of Lieder' with song-texts, translations, and notes. A rival to the Penguin 'Musical Instruments through the Ages' (by Anthony Baines, 10s.6d.) is Robert Donington's 'The Instruments of Music' (University Paperbacks/Methuen, 12s.6d.).

Acquaint yourself directly with composers in such works as Stravinsky's 'Poetics of Music' (Vintage, 10s.); learn 'Percussion Technique' with James Blades or 'Horn Technique' with Gunther Schuller (O.U.P., 10s.6d. and 12s.6d., respectively). Edward J. Dent's Penguin classic, 'Opera' (6s.) may be supplemented by Kerman's 'Opera as Drama' (Vintage/O.U.P., 12s.6d.) and, for the plots, the 'Pan Book of Opera' by Arthur Jacobs and Stanley Sadie (Pan, 8s.). Authoritative in special fields are Martin Cooper's 'French Music' (O.U.P., 15s.), Alexander Wood's 'The Physics of Music' (University Paperbacks/Methuen, 12s.6d.) and Deryck Cooke's 'The Language of Music' (O.U.P. 9s.6d.).

Scholes's 'Concise Oxford Dictionary of Music' has now achieved paperback form at 12s.6d.; while Apel and Daniel's 'Brief Dictionary of Music', splendid on technical and historical definitions but not including composers' names, is available from Leeds Music at a mere 7s.6d. After the blatant self-advertising in the previous paragraph I must refrain from also recommending the Penguin 'New Dictionary of Music'.

In fact, definitely avoid purchasing this book. That is until the next reprint, which should be any month now.

(Thanks are due to the London Music Shop (218 Great Portland Street, W.1.) for verifying prices and other details.)

THE SUMMER MUSIC SCHOOL AT DARTINGTON

by

Andrew Davies

The need for summer holidays combined with musical activities has, over the years, become increasingly apparent, and their popularity has never been greater than it is at present. Many of these musical summer holidays are enjoyed in the most beautiful situations in the British Isles, which more than compensates for the capricious nature of our unpredictable climate. Some of these courses are tailored to specific requirements - for orchestral training, chamber groups, etc., with each tending to depend on a solid body of loyal supporters.

The Dartington Hall Summer School, perhaps one of the better known holiday courses, is attended by people from all over the world, and takes place in the somewhat baronic setting of Dartington Hall, near Totnes in Devon, the surrounding countryside quite unsurpassable in its beauty. The Summer School is designed to cater for people from all walks of life - young or old, professional or amateur, and even the avid listener who is not a practising musician of any kind. Many are loyal supporters who return year after year to this unique atmosphere, stimulated by the beauty of the surroundings, yet no less by the enlightened and lively discussions and high musical standards.

The course runs for three weeks during the summer, each week being a complete course in itself. The days have fairly flexible timetables, involving many concurrent classes, all of them available to anyone who wishes to attend. The classes range from lively discussion groups centred on musical analysis of established works, or new works presented to the class for criticism by one of its participants; master-classes taken by some of the most distinguished musicians of our time; impromptu chamber groups, choral groups; each day ending with a concert in a very fine hall, invariably packed to capacity; each night beginning with a late-night film show, followed by the inevitable party which for some, obviates the requirement of breakfast the following morning..... there is also a surprising lack of interest in the early morning swim!

The facilities are certainly very adequate, comprising a choice of single rooms and a very lively dormitory life for the more social-minded. Meals are of the self-service variety, but suffice in both quantity and quality, and there is also a delightful if somewhat small bar, which has seen many riotous events during the course of its existence. There are sporting facilities for the energetic and a fair number of soundproof practice rooms are available for the more studious.

Perhaps the most important aspect is the close association between the distinguished artists and the participants who mix with complete freedom and enter into liberal, albeit sometimes heated discussion.

Every year the cost of such courses squeezes the pocket a little harder, but it still represents excellent value, particularly as grant aid is available for students. A very enjoyable 'experience', although the more indulgent

may feel that a further (but perhaps more tranquil?) holiday is required afterwards.

WHAT DOES MUSIC MEAN TO ME?

by

Jacqueline Emery

Once every week for three years, all music students have to make a serious penance. It is vital to one's musical salvation - but it renders most of us eternally damned! This is the aural lesson, attendance of classes to develop our ear and musical awareness. All it does for me, I must confess, is to make me completely and musically aware that I am utterly and completely musically unaware. In all fairness to our sweet and ever-patient professor, who sees the value and essentiality of his subject - he really does enjoy it! How I long to do really well, sometimes, just to please him, and give him a little pleasure instead of the usual worries and frustrations. Looking back on it all, I should have disciplined myself to work much harder but, being myself - I just gave up, smiled and prayed for his happiness - instead of praying for the improvement of my aural - which would indeed have made him happy!

This little preamble about my own 'bête noir' is really only an example of the theme of this article, because, as someone soon to leave the Academy, I feel very moved to write about the opportunities we have when we study here. I am not writing as an elderly headmistress speaking to schoolchildren about how not to waste precious time, but I am writing as a student, emphasising the same message. The Academy is the threshold to a career in many fields, and it offers us many opportunities to learn and discover everything we can about

music and, consequently, about life. Yet, how many of us really go to every concert and lecture that we can? How many of us think or care about instruments other than our own? I suppose that it is really summed up in our attitude to music itself. What do we mean by it? What does it mean to us? Do we see it as purely technical and material, or does it hold a spiritual quality for us? Do we, as we are instructed in the entrance hall, 'Sing', or play 'unto God', or do we 'Sing', or play 'unto man'? Do we use it as a means to impress or as a means to express? Music can be so much and yet it can be so little. In the following sentences I have collected together, various students express what music really means to them. It is something which none of us should dismiss lightly - after all, we are here to study music. Whatever our views, we all possess the same love and we all hold the same aim - to study and perform music to the best of our capabilities. It would be so sad if we did not really understand this, and left the Academy having lost this love, and never realising this aim. I would not blame you if you had stopped reading this article, but if you are still with us - think! What do you mean by music? What does it mean to you?

I conclude - Music is a gift from God, it should be a gift to God.

- (1st-year student) 'Music is a way of expressing one's talents in one of the many artistic ways.'
- (2nd-year student) 'Music is a job - but it is a life.'
- (4th-year student) 'Music is to me like the passing of the soul through the spheres of life in search for the ultimate goal, with here and there the piercing of a ray of light, serene or gloriously resplendent, to mark the way.'

Well? What does it mean to you, and what are you going to do about it?

'LINES WRITTEN IN CONTEMPLATION'

by

Robert Secret

What 'Secret Garden' lurks in the back of our minds?

What youth that again cannot be called?

What idyllic existence that never can be?

In the hiding places of the heart

Live impossible desires -

Undreamable dreams

Of a time and place,

A 'Garden of Eden',

An impossible youth

---oOo---

Far away and lonely lie the deserted days and years

That once were all to me.

Those rainless, never-ending, summers -

Paths that feet may never again tread together -

And childhood is gone.

A day, like today, had one day to come -

When crumbling edifices would vanish for ever

And not linger even in the mind.

I suppose that now what was, has gone,

What will be owns no foundation.

Desires and dreams once dreamt will vanish

As they never existed.

Through the mists of time that linger never to disperse

I view but your shadow;

And the long day has run its course that would wish you mine again,

But these places still exist

And lives and people still carry on . . .

Without two youthful forms of years ago . . .

Joys and sadnesses then that would have rent the world for us
then

Are left and gone and nothing of them remains.

Do you remember the swing, oh past,

That once was the centre of our days?

The trees we climbed on -

Forget it!

The past never comes again

The past is gone - think anew.

What foolish dreams what silly thoughts -

You can never have again.

Broken like a lost toy,

Weathered like a long positioned rock,

Missshapen - seen through restless waters:

And now destroyed.

If fate depends on hope then all is gone!

What sands are left on which to build?

What icy slides like on after the frost?

Never, never again can I dream -

Never once think that the little part that never could be,
would be.

Farewell past and all that you owned so many years ago -

I belong no more within you -

I am left to grope anew.

What cruel tricks you play!

Go bitter memories

No more haunt this place,

The swing has swung.

YESTERDAY, TODAY AND FOREVER

by

Jacqueline Emery

The fresh scent of summer, honey-sweet and contentment,
Knife blades lying in the long, dry grass.
The white clouds flying in the blue sky above,
The blue and white of summer, the blue and white of peace.
Yesterday was all this - and yet it was far more,
Out of yesterday was born today.

Flowers do not blossom without life-giving sustenance,
Life too, does not flourish in immediate joy:
Peace and perfect harmony come only after searching,
The rust and gold of autumn; the traveller's weary path.
The summer of yesterday was hungry for knowledge,
Today experiments with new ideas.

In the winter of the journey, life seems dark and without reason,
Cold ice forming on the warm, eager mind,
Stunting growth and freezing youth's excitement,
The purple and pink of winter; the raincloud of despair.
Yesterday was the beginning; today just a pathway,
For out of today a tomorrow is born.

To us, the future lies unknown and constantly beckoning,
As from dawn till sunset of this life, we pass,
Searching for the stillness and inner serenity,
The inner joy of peace; the bliss of true contentment.
Yesterday has gone - today is slowly passing,
But our tomorrow we know is forever.

